

MAJOR AND MINOR.

The Utica Conservatory of Music, Utica, N. Y., held its commencement exercises on the 7th inst.

Naturally fermented in the bottle, perfectly pure, with a delicious bouquet. Cook's Extra Dry Champagne can be drunk by the most delicate.

The Mozart Conservatory of Music, Wichita, Kansas, under the directorship of John W. Metcalf, gave a series of student's recitals at Lewis Academy.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Among the poets who will contribute to the July number of *Harper's Magazine* are William Sharp, Matthew Richey Knight, George Edgar Montgomery and Thomas Bailey Aldrich.

The tell-tales of memory wake from their slumbers—
I hear the old song with its tender refrain,
What passion lies hid in those honey-voiced numbers,
What perfume of youth in each exquisite strain!
HOLMES.

An old lady in Vienna ordained in her last will and testament that a Strauss waltz should be played at her funeral, for which each member of the orchestra was to receive a ducat. The heirs objected at first, on religious grounds, but the provisions of the will were distinct, and could not be violated

without endangering their own claims; so Strauss and his musicians were engaged and placed in a circle around the grave, and while the coffin was being lowered they played the favorite waltz of their late lamented admirer.

Do not imagine that you are making progress by attempting to play a difficult piece. Only what you can play well and what you know, that is your own; not what you choose merely to put in your portfolio.

Study your lesson until you have mastered it. Then review the past work. He who neglects the pieces learned is like the laborer who, after earning the money by hard toil, places it into pockets with holes in them. After reviewing you may also try your skill on new things and practice sight reading.
CARL MERZ.

Quail on toast, at Milford's.

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The nature of man is so constituted that his will is perpetually striving and perpetually being satisfied—striving anew, and so on *ad infinitum*, his only happiness consisting in the transition from wish to fulfillment and from fulfillment to wish; all else is mere *ennui*.

Corresponding to this is the nature of melody, which is a constant swerving and wandering from the key-note, not only by means of perfect harmonies, such as the third and dominant, but in a thousand ways and by every possible combination, always perforce returning to the key-note at last. Herein, melody expresses the multifarious striving of the will, its fulfillment by various harmonies, and, finally, its perfect satisfaction in the key-note. SCHOPENHAUER.

Bulow's Practical Joke.—Max Bendix, the violinist, who has just returned from Europe, tells the following: "Mme. Carreno has achieved a great success in Berlin. Indeed, the beautiful American has literally turned the heads of musical Berlin. She has done more, for she has succeeded in making her first husband, Emile Sauret, very uncomfortable, as, of course, wherever she goes, sympathy generally goes to the woman in the case, especially if she is handsome and talented like Carreno. Von Bulow, in his fondness for a practical joke helped to make Sauret quite unhappy. He was to play at a Bulow concert and Bulow thought it would be great fun to have the two wives seated in the private boxes facing each other. When Sauret came to the footlights and took in the situation he nearly collapsed. It was fully ten minutes before he recovered from his nervousness and was able to play like himself."

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SEE PREMIUM OFFER, PAGE 67.

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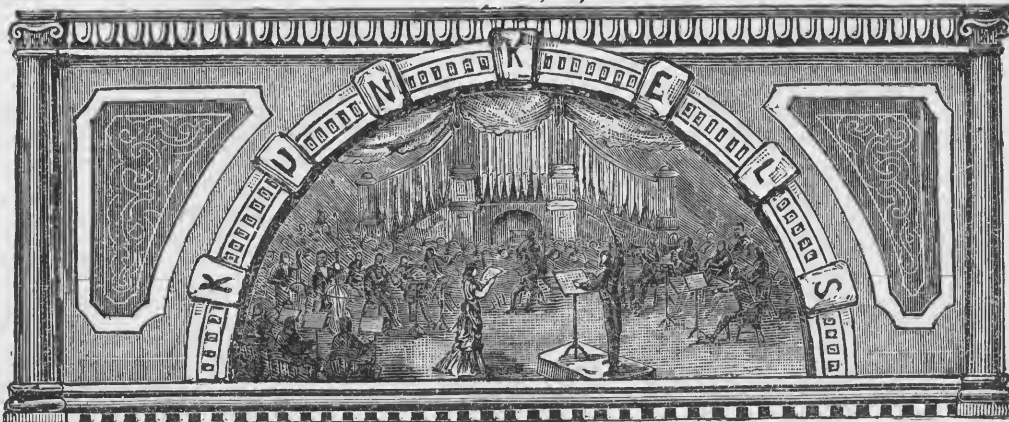
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MUSICAL REVIEW

KUNKEL'S

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K. J. B. CONCERT.

A testimonial concert was given at Memorial Hall to Mrs. Kate J. Brainard, by the K. J. B. Ladies' Quartette, of which Mrs. Douglas Phillips is First Soprano, Miss Julia B. Kroeger, First Alto, Miss Minnette Slayback, Second Soprano, and Mrs. Laura Anderson, Second Alto. The quartette was assisted by Mrs. G. L. Cunningham, Soprano, Mrs. Mattie I. Hardy, Alto, Miss Alice Pettengill, Accompanist, Messrs. Chas. Kunkel and Ernest R. Kroeger, Pianists, and Signor Guido Parisi, Violinist. The following programme was presented:

PART I.—1. Quartette, "Ave Maria," Abt. K. J. B. Ladies' Quartette; 2. Duo (For Two Pianos), Fantasie, "Norma," Thalberg, Messrs. Kunkel and Kroeger; 3. Soprano Solo, "Erking," F. Schubert, Mrs. Georgia Lee Cunningham; 4. Quartette, (a) "Water Sprites," Schumann, (b) "Barcarole," Brahms, K. J. B. Ladies' Quartette.

PART II.—1. Piano Solo Larghetto from "F. Minor Concerto," Henselt, Mr. E. R. Kroeger; 2. Alto Solo, "Ah! 'Tis a Dream," Hawley, Mrs. Mattie I. Hardy; 3. Violin Solo, (a) "Romanza Andaluza," (b) "Gavotte de Mignon," P. Sarasate, Signor Guido Parisi; 4. Quartette, "Old Folks at Home," Arr. by Root, K. J. B. Ladies' Quartette.

Mrs. Kate J. Brainard is the director of the K. J. B. Ladies' Quartette, and the audience that greeted her, as well as the magnificent programme that honored her, are evidences of the high estimation in which Mrs. Brainard is held. All the participants in the programme were received with great warmth, and did exceptionally good work in honor of the occasion. Mrs. Brainard was the recipient of large floral offerings and bouquets. The presentation address was made by Mr. Bernie J. Smith.

A. O. U. W. CONCERT.

The dedication of the Upchurch Monument took place at Grand Music Hall on the 11th ult.

The following programme was rendered: 1. Invocation, Rev. John Snyder. 2. Piano Solo, "Nearer, My God, to Thee," Rive-King, Grand Paraphrase of Concert, Mr. Charles Kunkel. 3. Address of Welcome, W. H. Miller, Grand Master Workman. 4. Bass Solo, "O, Lord God," Tito Mattei, Mr. W. H. Porteous. 5. Address—Dedication, Rev. J. A. Brooks, Past Supreme Master Workman. 6. Soprano Solo, "Faith, Hope and Love," Mrs. Mayo-Rhodes, words by I. D. Foulon, music by Charles Kunkel. (Especially composed for this occasion, and dedicated to the memory of Father Upchurch.) 7. Violin Solo, (a) Larghetto, Nardini; (b) Cradle Song, Hauser, Miss Agnes Gray. 8. Address, W. R. Graham, Supreme Master Workman. 9. Grand Duo, Mrs. Mayo-Rhodes and W. M. Porteous. 10. Address, W. H. Barnes, Past Grand Master Workman. 11. Soprano Solo, "Come Unto Me," Coenen, Mrs. Mayo-Rhodes. 12. Benediction, Rev. Henry Tudor. The beautiful arrangement of "Nearer, my God, to Thee," by Rive-King, was most suitable for the occasion, and proved a most effective composition.

The elegant Steinway Grand Piano used on this occasion was furnished by Bollman Bros., 11th and Olive, and did much towards the success of the concert.

ORCHESTRAS.

The Germans have carefully studied the matter of the size of orchestras, and have settled this fact definitely—an orchestra should consist of from 90 to 120 men, and should be heard in a small hall. Wagner with his orchestra of 116 (average) in the small auditorium of the Bayreuth Theatre, the Gewandhaus Orchestra of about a hundred, in a medium-sized concert room, have proved this incontestably. Unfortunately, there are many in America who do not understand this mat-

ter. The larger the band, the better the music, is a firmly rooted conviction with many. If Theodore Thomas were to give two concerts, one with the best orchestra of 80, the other with a monster (how well the name fits!) orchestra of 800, the people would reason that 800 is ten times 80, and would imagine that the second concert would therefore be ten times better. There are more important details of orchestral work than mere volume of tone; shading, unity, ensemble, these make the work, and the larger the orchestra the less are these attained. In scriptural times, they had enormous concourses of musicians in the Temple of Jerusalem, but at that time they were bidden to "play skillfully and with a loud noise." The moderns have not all passed beyond being delighted with "a loud noise!"

CITY NOTES.

✓ Lottie Gerak is married.
The Epstein Brothers will take in Detroit.
C. H. Galloway will take a trip to New York.
✓ R. Poppen's Opera will be presented at Uhrig's Cave.
Paul Mori and family will spend the summer in Kentucky.
M. I. Epstein is one of the Vice-Presidents of the M. T. N. A.

Miss L. F. Miner will spend a few months at Manitou Springs, Col.
E. R. Kroeger's Quintette in F Sharp Minor is on the programme for Detroit.

August Meyer, the teacher of zither, has removed from 1220 Park Ave. to 1014 Morrison Ave.

Wm. Armstrong, of Alton, takes his annual run to see the sights and hear American compositions.

The dedication of the Upchurch Monument took place at Grand Music Hall, Exposition Building, on the 11th ult.

C. I. Wynne, of C. I. Wynne & Co., has lost his most esteemed mother, who died in the East at an advanced age.

August Halter has charge of the Second Baptist Church choir during the absence of Mr. Porteous. Mr. Porteous left for Europe.

C. H. Johnson, organist of the Pilgrim Church, is one of the best paid organists in the city. He has been very successful as organist and teacher.

✓ J. Moerschel, a very promising pupil of George Enzinger, played the "Moonlight Sonata," Beethoven, at the graduating exercises of the St. Louis High School.

The American Fraternal Circle, under the direction of J. J. Voellmecke, gave a grand Vocal, Instrumental and Literary Entertainment at Grand Exposition Music Hall.

"Pearl of Pekin," quadruple extract, made by Frost & Ruf, the druggists of 7th and Olive, is the most popular of extracts. Deliciously fragrant and lasting, it has supplanted all others.

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✓ De Soto.—Quite an enjoyable concert was given at the Opera House, in De Soto, by Miss Maude Pannell, Soprano; Henry Groffman, baritone; Wm. Caroline, humorist; Miss Yost, from the East, elocutionist; and G. A. Kissel, accompanist.

C. Philip Boeshenz, of 1100 N. Leonard Ave., will give a summer course of organ and piano instruction on very reasonable terms. Mr. Boeshenz has a double banked pedal organ at Mahler's Hall, 3445 Olive Street, for the advantage of his pupils.

✓ Geo. Jarvis, organist of St. Peter's Church, has written a very fine anthem, "The Fount of Life Eternal." It contains solos and duet for soprano and alto, or tenor and bass with chorus. Mr. Jarvis has written some very commendable works. His "Fount of Life Eternal" promises a wide sale. It is published by C. I. Wynne & Co.

Mrs. F. W. Humphrey gave a musicale, in honor of Mr. Humphrey's father and mother, who are here on a visit from Boston. The residence and gardens were beautifully illuminated for the occasion. Among those who made the evening a pleasant one, were Mrs. Mayo-Rhodes, Mrs. Hardey, the Epstein Brothers, Messrs. McCreery, Allman, Walker and Groffman, of the Hatton Glee Club, O. Bollman, Mrs. G. Wiseman, Chas. Humphrey, Misses Laura and Aggie Cowen, Mrs. E. Karst and Mr. Porteous. The hospitality of Mrs. Humphrey left nothing wanting for the enjoyment of the numerous guests.

✓ The following programme was given at the reopening of Salem M. E. Church, on the 22nd ult., under direction of Geo. Enzinger: Morning Service—1. Prelude Canzonetta di Salvatore Rosa, Liszt. 2. Magnificat in G, Gilchrist. 3. I waited for the Lord, from Hymn of Praise, Mendelssohn. 4. Rock of Ages, Quartette, Dudley Buck. 5. Praised be Jehovah, Dudley Buck. 6. Postlude, Hallelujah Chorus, Handel. Evening Service—1. Prelude, Allegretto Gayoso, Tours. 2. Like as a Father, Hatton. 3. Just as I am, Trio, Leslie. 4. Nearer, my God, to Thee, Soprano Solo, Holden. 5. Lead, Kindly Night, Male Quartette, Dudley Buck. 6. Postlude, Festival March, Ashmall. The regular choir was assisted by the Olympia Male Quartette, consisting of Messrs. C. A. Metcalf, G. H. Bahrenburg, G. A. Kissel and H. F. Niedringhaus.

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MAJOR AND MINOR.

Oysters in every style, at Milford's.

The great, new, magnificent Madison Square garden in New York was opened with a glorious outburst of the Strauss orchestra, and a blaze of ballet beauties recently imported. About 8,000 people feasted their ears on the one, and fastened their eyes on the other. So large is this new music hall, however, that many in the remote corners could hear little of the volume of music that came from the fifty instruments upon the stage. The programme was essentially light, consisting largely of waltzes, polkas and mazurkas. There were many notables present, among them Gen. Sherman and Chauncey M. Depew. Of lesser lights, military, po-

litical and social, there were hundreds. Most of the boxes were occupied by society people, and all the well-known men-about-town were to be seen on the floor. Mr. Strauss made a favorable impression upon the New Yorkers.

Rubinstein's dramatic Oratorio, or "Geistliche Oper," "Paradise Lost," was performed last month by the Oratorio Society of Munich, but failed to meet with the appreciation of the audience.

The ceremony of unveiling the statue erected to Carl Maria von Weber, at his native town of Eutin, is took place on July 1. It included the performance of some of the more important choral compositions of the master, and a large concourse of artists and amateurs visited the picturesque little town of Holstein on the occasion.

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A QUESTION.

Do you get strictly pure whiskey when you buy it for medicinal or family use? Read what the "National Druggist" says: One hears so much about the fusel oil in whiskey, and the machinery made to get it out, that the idea is conveyed to him that good whiskey must be entirely devoid of it. Such, however, is not the case, for whiskey deprived of this alcohol pure and simple, nothing but a pure spirit, which has no nourishment. It is robbed of the only element which could give it a flavor and bouquet—the fusel oil—and no length of time will ever restore it. But a good whiskey, distilled with care from selected grain, rich in fusel oil, kept for years exposed to the action of warmth and the atmosphere, gains in flavor and bouquet with every year (up to a certain period). The fusel oil, a deadly poison in its earlier state, is gradually changed to a harmless ether, to which alone is due the flavor, bouquet and medicinal properties of old, well ripened whiskeys.

An excellent example of this is to be had in the "Club House" brand of Bourbon whiskey, made after the formula of M. Shaughnessy & Co., in Nelson County, Ky., whose office and warehouse, however, are located at No. 402 North Main Street, St. Louis.

KIRKWOOD SEMINARY.

A "Soirée Musicale" was given at this Seminary on the 3rd ult., with the following interesting programme:

Piano Solo, Prelude and Fugue in E minor, Mendelssohn, Mr. Kroeger; Vocal Solo, "Staccato Polka," Mulder, Miss Patterson; Piano Solo, (a) Etude, "If I were a Bird," Hensell, (b) "Rhapsodie Hongroise," No. 12, Liszt, Miss Hyde; Recitation, "The Chariot Race," Wallace, Miss Fay; Piano Solo, (a) "Forest Scene," Op. 82, No. 8, Schumann, (b) "Gavotte in B Flat," Armstrong, Mr. Armstrong; Vocal Solo, (a) "There's nae room for twa," Scotch, (b) "A Life Lesson," Jordan, Miss Patterson; Organ Solo, "Ave Maria," Gounod, Mr. Armstrong; Piano Solos, (a) "The Rivulet," Kroeger, (b) "Ballade in A Flat," Chopin, Mr. Kroeger.

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ANNOUNCEMENT—SEASON 1890-91.

The St. Louis Choral Society has acquired the property and good-will of the St. Louis Musical Union and the Joseph Otten Symphony Orchestra, and the three have been merged into one. For the first time in the history of St. Louis, the musical interests of the city are centered in a single organization, which will be known as the "St. Louis Choral-Symphony Society."

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Ballade et Polonaise de Concert.

H. VIEUXTEMPS.

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Julia Rivé-King.

BALLADE.

Moderato.

Simplice.

parlando.

p

pp

r.h. sf

cres

mf

poco rit:

*Red. **

The musical score is written for piano and consists of four systems of music. The first system is marked 'Moderato.' and 'Simplice.' with a 'parlando.' instruction. It begins with a piano (p) dynamic. The second system continues the 'Moderato.' section. The third system features a 'r.h. sf' (right hand, sforzando) marking and a 'cres' (crescendo) instruction. The fourth system includes 'mf' (mezzo-forte) markings and a 'poco rit:' (poco ritardando) instruction. The score is heavily annotated with fingerings (numbers 1-5) and includes a 'Red. *' (Reduction) marking at the end.

It is optional when performing the Polonaise to omit.
or play the Ballade.

Copyright — Kunkel Bros: 1879.

a tempo.

pp

Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. *

This system contains the first two staves of music. The upper staff features a complex melodic line with many triplets and sixteenth notes, accompanied by numerous fingering numbers (1-5). The lower staff provides a steady accompaniment. The system concludes with a series of 'Red.' (Reduction) markings and asterisks.

ad lib:

Red. * Red. * Red. * Red. * Red. *

This system continues the musical piece with the 'ad lib' (ad libitum) marking. It features more intricate melodic patterns in the upper staff and continues the accompaniment in the lower staff. The system ends with another set of 'Red.' markings and asterisks.

a tempo.

sture: 3 1 2

This system returns to the 'a tempo' marking. The music shows a continuation of the melodic and accompanimental themes. A 'sture' (staccature) marking is present in the lower staff. The system ends with a '5' marking.

pp cres: sf sf rh. f

This system features a dynamic progression starting with 'pp' (pianissimo), followed by 'cres:' (crescendo), 'sf' (sforzando), and 'rh. f' (right hand forte). The melodic line in the upper staff becomes more active, while the lower staff continues with a rhythmic accompaniment. The system ends with a '4' marking.

cres:

This final system on the page begins with a 'cres:' (crescendo) marking. It contains further melodic and accompanimental development. The system concludes with a '4/3' time signature change and a final melodic flourish in the upper staff.

animato.

This page of musical notation is for a piano piece, marked *animato.* It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a *ff* (fortissimo) dynamic. The right hand has a series of eighth notes with accents. The left hand has a bass line with some chords. Pedal markings (*Ped.*) are present under the bass line.
- System 2:** Continues the *ff* dynamic. The right hand has a more complex melodic line with some triplets. The left hand has a steady bass line. Pedal markings are present.
- System 3:** Starts with a *rit.* (ritardando) marking, followed by *a tempo.* The right hand has a melodic line with some triplets. The left hand has a bass line with some chords. Pedal markings are present.
- System 4:** Continues the *a tempo.* marking. The right hand has a melodic line with some triplets. The left hand has a bass line with some chords. Pedal markings are present.
- System 5:** The final system on the page. It features a complex melodic line in the right hand with many triplets and a busy bass line in the left hand. Pedal markings are present.

The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings. Dynamics like *ff*, *sf*, *mf*, and *p* are used throughout. Pedal markings (*Ped.*) are used to indicate when the sustain pedal should be depressed. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

POLONAISE.

Tempo di Polacca.

Tromba.

First system of musical notation for Tromba. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a forte (*ff*) dynamic. Fingerings are indicated by numbers 1-5. There are slurs and accents. A *Red.* (Reduction) mark is present below the bass staff. The system ends with a *sf ff* dynamic and a *Red.* mark.

Second system of musical notation for Tromba. It continues the piece with various dynamics including *sf* and *ff*. Fingerings and slurs are used throughout. A *Red.* mark is present below the bass staff.

Third system of musical notation for Tromba. This system features a series of sixteenth-note runs in the treble staff, marked with *ff* dynamics. The bass staff provides a steady accompaniment. A *Red.* mark is at the end.

Fourth system of musical notation for Tromba. It begins with the instruction *pesante.* and *trem:* (tremolo). The music features a mix of eighth and sixteenth notes. Dynamics include *ff* and *sf*. Multiple *Red.* marks are present below the bass staff.

Fifth system of musical notation for Tromba. This system contains more complex rhythmic patterns with many slurs and fingerings. Dynamics include *sf* and *ff*. Multiple *Red.* marks are present below the bass staff.

rapido.

Red. *

Red. *

rapido.

Red. *

p

Red. *

Red. *

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic development with slurs and fingerings. The bass staff includes the vocal line with the lyrics "cres - cen - do" and a piano accompaniment. A "Ped." (pedal) marking is present below the bass staff.

Third system of musical notation. The treble staff features a series of sixteenth-note runs with fingerings. The bass staff continues the accompaniment. A "Ped." marking is present below the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a dense, rhythmic accompaniment with many beamed sixteenth notes. "Ped." markings are present below the bass staff.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff features a rhythmic accompaniment with beamed notes. "Ped." markings are present below the bass staff.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The first system begins with the tempo marking "rapido." and a dynamic marking of "ff". It features a complex, rapid melodic line in the right hand, with fingerings indicated by numbers 1 through 4. The left hand provides a rhythmic accompaniment. The second system continues the melodic development, with a dynamic marking of "p" (piano) in the right hand and "ff" in the left hand. The third system shows a continuation of the melodic line, with a dynamic marking of "p" in the right hand and "ff" in the left hand. The fourth system features a more complex melodic line, with a dynamic marking of "p" in the right hand and "ff" in the left hand. The fifth system concludes the page with a final melodic phrase, with a dynamic marking of "p" in the right hand and "ff" in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings, as well as fingerings and articulation marks. The overall style is characteristic of 19th-century piano music.

Cantabile.

This page contains six systems of musical notation for a piano piece, marked *Cantabile.* The notation is written for piano (p) and includes various dynamic markings such as *mf*, *f*, and *ff*. The piece is in a key with one sharp (F#) and a 4/4 time signature. The notation includes treble and bass staves, with notes, rests, and fingerings indicated. The first system begins with a *mf* marking and features a series of eighth notes in the right hand. The second system includes a *f* marking and shows a more complex melodic line in the right hand. The third system features a *ff* marking and includes a series of eighth notes in the right hand. The fourth system includes a *f* marking and shows a more complex melodic line in the right hand. The fifth system includes a *p* marking and shows a more complex melodic line in the right hand. The sixth system includes a *f* marking and shows a more complex melodic line in the right hand. The notation is written in a clear, legible style, with various musical symbols and markings used throughout.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings (e.g., 2 1, 2 1 3, 3 2).

Second system of musical notation. It includes a *f cres:* marking and a *Red.* (Reduction) symbol. Fingerings like 1 2 4 and 1 are indicated.

Third system of musical notation. It features a *sf* (sforzando) marking and various fingerings such as 3 4 2 3 4 2, 1 3 4 2 3 4 2, 2 3 2, 4 3 2 4, 3 2 1 3 2.

Fourth system of musical notation. It includes a *Tromba* (Trumpet) part and a *simili.* (simile) marking. Dynamics *f* and *ff* are present. Fingerings like 4 3 4 2 3 4 2, 1 3 4 2 3 4 2, 3 2 1 2 4 are shown.

Fifth system of musical notation. It features a *ff* (fortissimo) marking and various fingerings such as 4 3 2 1 2 4, 3 2 1 2 4, 3 3 3 3, 4 3 2 1 2 4. *Red.* (Reduction) symbols and asterisks are also present.

[illegible]

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-4. A fermata is present at the end of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-6. A fermata is present at the end of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-6. A fermata is present at the end of the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-6. A fermata is present at the end of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-6. A fermata is present at the end of the system.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-6. A fermata is present at the end of the system.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex arrangement of notes, rests, and articulation marks. The notation is written in a single system with a grand staff (treble and bass clefs) and a single melodic line. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked "Simplice." at the beginning. The notation includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *rit.* (ritardando). There are also articulation marks like "Red." (redaction) and "Res." (resonance). The piece is divided into sections by repeat signs and includes a section marked "a tempo." and another marked "strepitoso." (strepitously). The notation is highly detailed, with many slurs, ties, and fingerings indicated by numbers 1-5. The piece concludes with a final chord marked *ff*.

CARILLON de NOËL.

GAVOTTE et MUSETTE.

Sydney Smith Op. 209.

Tempo di Gavotta ♩ - 84.

The musical score is written for a carillon, featuring two staves per system (treble and bass clef). The tempo is marked "Tempo di Gavotta" with a quarter note equal to 84 beats per minute. The key signature is one flat (B-flat). The score consists of five systems of music. Each system includes a treble staff and a bass staff. The music is characterized by a mix of chords, arpeggios, and melodic lines. Pedal points are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1-5. The score is copyrighted by Kunkel Bros. 1890.

8. *f* *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

8. *p* *Ped.* *** *Ped.* *** *Ped.* *** *mf* *p*

8. *mf* *p* *Th. d'una corda.* *dim.* *dim.* *Ped.*

8. *r. h.* *pp staccato e leggiero.* *Ped.* *** *Ped.* ***

8. *Chimes.* *tre corde.* *legato.* *Ped.* *** *Ped.* *** *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ***

5 4 5 4 5 4 5 4 4 4 4 4 5 4 5 4 5 4 5 4 4 4

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

45 4

f

Ped. * Ped. * Ped. * Ped. *

1 3 4 3 4 5 1 3 1 3 1 3 1 3 5 1 3 4 3 5

p

* Ped. * Ped. Ped. Ped. Ped. Ped. Ped. * Ped. Ped.

4 3 4 3 4 5 3 4 5 4 3 2 3 2 3 2 3 2 3 2 3 2

mf

Ped. Ped. Ped. Ped. * Ped. Ped. Ped.

4 4

f

Ped. * Ped. * Ped. * Ped. * Ped. Ped. Ped.

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 4 4 4 4 4 4

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

8

p staccato e leggero.

Ped. *

Ped. *

8

f

Ped. *

Ped. *

p

Ped. *

Ped. *

Ped. *

Ped. *

mf

p

Ped. *

Ped. *

Ped. *

Ped. *

5

mf

p

p una corda

dim.

r. h.

Ped. *

BETTER APART.

(LIEBER ALLEIN!)

Words by
Edward Oxenford.

Translation by H. Hartmann.

Music by
Charles Kunkel.

Moderato. ♩ 112

The piano introduction is in 3/4 time, marked Moderato (112 bpm). It features a treble and bass staff. The treble staff begins with a melody of eighth and sixteenth notes, including triplets and slurs. The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 1, 3, 5, 7, 9, and 11. Fingering numbers (1-5) are provided for many of the notes.

1. Wenn einstge Lie - be uns er-blich, Ein Her-ze
With great expression.

The first line of the song is in 3/4 time. The vocal line is on a single staff, starting with a whole rest followed by a melody of eighth and sixteenth notes. The piano accompaniment is on a grand staff (treble and bass). The treble staff has a melody of eighth and sixteenth notes, while the bass staff has a simple harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 1 and 3. Fingering numbers are provided for the piano parts.

scheu das an-dre flieht, Wärs bes-ser wohl für Dich und mich, Dass je-des

The second line of the song continues the melody. The vocal line and piano accompaniment follow the same pattern as the first line. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 1 and 3. Fingering numbers are provided for the piano parts.

lon - ger cleave to heart 'Twere bet-ter far, for thee and me, Our pathways

sei - ner We - ge zieht: Zu - sammen mehrt sich nur die Pein, Wenn Herzen

should re - main a - part! For meet - ing but en - gen - ders pain, When lives have

The first system of the musical score. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Fingering numbers (1-5) are indicated for both hands.

sich ein - mal ent - zwei. Und schon ver - glömm der Lie - be Schein, Der un - ser

once a - sun - der grown, And hush'd the sound of loves re - frain That in the

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Fingering numbers are present throughout.

Da - sein hold geweiht. Ach..... ja! wenn..... Lieb er -

past we made our own. Ah..... yes! if..... love be.....

The third system of the musical score. The vocal line includes dynamic markings: *rit.* (ritardando) and *cres.* (crescendo). The piano accompaniment also has a *cres.* marking. The tempo marking *lento.* is present. Fingering numbers are indicated.

blich, Man sich im Groll erkennt, Wirds bes - - ser..... sein, Wenn.....

dead And heart be reft from heart 'Twould bet - - ter..... be If.....

The fourth system of the musical score. The vocal line continues with the same melody. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Fingering numbers are present throughout.

Weg von Weg sich trennt Für..... Dich, für..... mich für - -

paths re-main a - part, For..... thee, for..... me, for.....

wahr Wirds bes-ser, bes-ser, sein Für..... Dich, für..... mich für - -

both, 'Twould bet-ter, bet-ter be, For..... thee, for..... me, for.....

wahr Wirds besser sein.

both 'Twould bet-ter be.

2. Nicht weiss ich, ob an mir die Schuld, Wenn Schuld hat un - ser Glück ver-

2. I know not if the fault be mine, A fault un-known if one there

gällt; Noch hast Du mei - ne vol - le Huld Und bist mir ei - ne gan - ze

be, For I am still for - ev - er thine, And thou art all the world to

Welt. O sag' die Wahr - heit of - fen, frei! Denn Zweifel ist mir schwere

me! O, let the truth at once be said, For hard is such sus - pense to

Last, Sag' ob die Lieb' er - stor - ben sei, Ob Lieb' Du mir be - wah - ret rit. cres.

bear; Say, is thy love for - ev - er dead, Or are our hearts as once they

hast! Doch..... ja!
lento.

wenn Lieb'

er - blich,

Man sich im

were! Ah,..... yes!

if..... love

be..... dead,

And heart be

Groll verkennt, Wirds bes - - ser..... sein,

Wenn Weg

von Weg sich

reft from heart, 'Twould bet - - ter..... be,

If..... paths

re-main a -

trennt

Für..... Dich,

für..... mich

für - wahr

Wirds bes-ser,

part,

For..... thee,

for..... me,

for..... both,

'Twould bet-ter,

besser sein Für..... Dich,

für..... mich

für - wahr

Wirds besser sein.

bet-ter be, For..... thee,

for..... me,

for..... both 'Twould bet-ter be.

THE EXILE.

(DER VERBANNT.)

Words by Thomas Moore.

Translation by H. Hartmann.

Music by W. D. Armstrong.

Lento. ♩ - 66.

Piano introduction in 3/4 time, key of B-flat major. The music features a slow, melancholic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Lento' at 66 beats per minute. The introduction concludes with a series of pedaled chords.

2. O, niemals, wenn's so kalt und öd' Ge-den-ke' je des Fer-nen
1. Rasch fleucht die Nacht, der Mor-gen stern Spie-gelt sein Licht in schimmernder

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in 3/4 time. The piano part features a steady, rhythmic accompaniment with occasional triplets. The vocal line is a simple, plaintive melody.

1. Night wan-eth fast the morn-ing star Sad-dens with light the glim-mer-ing
2. Oh not an hour so chill and bleak, Let thoughts of me come o'er..... thy

2. Du, Doch denk' an ihn und sing' und red'
1. See; Es rei-ssen bald in wei-te Fern

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is in 3/4 time. The piano part features a steady, rhythmic accompaniment with occasional triplets. The vocal line is a simple, plaintive melody.

1. sea, Whose waves shall soon to realms a-far
2. breast; But of the lost one think and speak,

2. Wenn Len - zes Sonn' sich senkt zur Ruh'.....

Dann, in der Frem - de

1. Wel - len mich fort von dir, zum Weh.....

Fros - tig von fern des

1. Waft me from hope from love and thee Cold - ly the beam from
2. When sum - mer suns sink calm to rest So as I wan - der

dim. *Ped.* *Ped.* *Ped.* *

2. schau im Licht..... Des A - bends ich Dein hol - des Bild;..... Ich hör' als wär' die

1. Himmels Licht..... Blinkt in die Wog' die sich ver - liert;..... Noch kül - ter blickt ein

1. yon - der sky..... Looks o'er the waves that on - ward roll..... But col - der still the
2. fan - cy's dream Shall bring me o'er the sun - set seas..... Thy look in ev' - ry

cres. *dim.* *Ped.* * *Ped.* *Ped.* * *Ped.* *

2. Fer - ne nicht, Dein

1. fremd Ge - sicht Wohl dem, der in der Frem - de irrt.

1. strangers eye To him whose home is far a - way.....
2. melt - ing beam Thy

sf *pp rit.* *Ped.* *

2. Seuf - zen in dem Ze - phir mild.

2. whis - per in each dy - ing breeze.

pp colla voce. *ppp* *Ped.* * *Ped.* * *Ped.* *

(*SPRING FLOWER.*)

C. Chaminade.

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VERGISSMEINNICHT.

(FORGET ME NOT.)

Fritz Spindler.

Zart. (Tenderly.) ♩ - 80.

The musical score is written for piano and bass. It begins with a tempo marking of 'Zart. (Tenderly.)' and a quarter note equal to 80 beats. The key signature has one sharp (F#). The score is divided into five systems. The first system includes a 'p' dynamic and 'Ped.' markings. The second system includes 'pp' and 'Ped.' markings. The third system includes 'mf' and 'Ped.' markings. The fourth system includes 'f', 'rit.', and 'a tempo.' markings. The fifth system includes 'Ped.' markings. The score concludes with a final cadence.

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Notes marked with an arrow must be struck from the wrist.

First system of musical notation. Treble and bass staves. Pedal markings: *Ped.* (first, second, fourth, fifth). Dynamics: *f* (first). Fingerings: 3, 2, 1, 5, 3, 6, 2, 3, 5, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 4, 5.

Second system of musical notation. Treble and bass staves. Pedal markings: *Ped.* (first, second, third, fourth, fifth, sixth). Dynamics: *f* (first, sixth). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Third system of musical notation. Treble and bass staves. Pedal markings: *Ped.* (first, second, third, fourth, fifth, sixth). Dynamics: *p* (first, third, fifth), *f* (second, fourth). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* (first, second, third, fourth, fifth, sixth). Dynamics: *p* (first, third, fifth), *pp* (second, fourth). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

Fifth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* (first, second, third, fourth, fifth, sixth). Dynamics: *ppp* (first). Fingerings: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

NORWEGISCHES FISCHERLIED.

Song with out words.

Fritz Spindler.

Sanft klagend. (With deep emotion) - 92.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is indicated as 'Sanft klagend. (With deep emotion)' with a metronome marking of 92. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal points are marked with 'Ped.' and asterisks. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte). The piece ends with a final cadence in the bass staff.

First system of piano music. Treble and bass staves. Treble staff begins with a *pp* dynamic and contains several slurs and fingerings (e.g., 1 2 1 3, 2 1 2 3, 2 1 2 5). Bass staff contains fingerings (e.g., 2 3 1 2, 1 2 3 4, 2 1 2 5) and a *Ped.* marking. The system concludes with a *p* dynamic, a slur, and a *Ped.* marking with an asterisk.

Second system of piano music. Treble staff contains slurs and fingerings (e.g., 2 1 5, 5 1 4, 4 3 4, 3 5, 5 4 3 4, 3 4, 4 3 2 3). Bass staff contains fingerings (e.g., 2 1, 3 1, 5, 6, 5) and *Ped.* markings with asterisks.

Third system of piano music. Treble staff contains slurs and fingerings (e.g., 3 4, 3 4, 5 4 3 2 4 2, 3 2 4 2 3 2, 6 2). Bass staff contains fingerings (e.g., 6, 6, 6, 3, 2 3 2, 2 1, 2 3 2 3, 2 3 5, 1 2, 1 5 3 5, 2 3) and a *Ped.* marking with an asterisk.

Fourth system of piano music. Treble staff begins with *rit.*, contains slurs and fingerings (e.g., 1 4 3 1 2 4, 1 4 3 1 2 4, 3 2 2 2 2 2 3), and ends with *rit.*. Bass staff contains slurs and fingerings (e.g., 4 2 1 2, 3 1, 2 3 2 3, 2 3 5, 1 2, 1 5 3, 2 3, 4 2 1 2 3 1). Dynamics include *f*, *pp*, and *f*. *Ped.* markings with asterisks are present under the first and second measures.

Fifth system of piano music. Treble staff begins with *p*, contains slurs and fingerings (e.g., 3 2 2 2 2 2, 3 2, 3 2 3 2, 3 2 4 3 2), and ends with *diminuendo*. Bass staff contains slurs and fingerings (e.g., 2 3 2 3, 2 3 5, 1 2, 1 4 2, 1 2 3 2, 5 1 2 3 2 1 3). A *Ped.* marking with an asterisk is present under the first measure.

Sixth system of piano music. Treble staff begins with *pp*, contains a long slur and fingerings (e.g., 3 1, 4 1 3 1, 4 1 4, 1 2 5), and ends with a slur. Bass staff contains slurs and fingerings (e.g., 5 4 3 2 1, 1 3, 3 5, 5). *Ped.* markings are present under the last three measures.

MY REGIMENT.

MARCH.

Tempo di marcia. ♩ 132.

Secondo.

Otto Anschütz.

This musical score is a piano arrangement of the march 'My Regiment' by Otto Anschütz. It is written for piano in 2/4 time, marked 'Tempo di marcia' with a tempo of 132 beats per minute. The key signature has one sharp (F#). The score is organized into five systems, each with a grand staff (treble and bass clef). The music features a variety of dynamics including *f* (forte), *sf* (sforzando), *p* (piano), and *cres.* (crescendo). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are specified with numbers 1-5. The score includes several trills and grace notes, and ends with a double bar line.

MY REGIMENT.

MARCH.

Tempo di marcia ♩ - 132.

Primo.

Otto Anschütz.

The musical score is written for piano and grand staves in 2/4 time. It begins with a key signature of one sharp (F#) and a tempo of 132 beats per minute. The score is marked 'Primo.' and composed by Otto Anschütz. The piece starts with a forte (*f*) dynamic and includes various musical notations such as slurs, fingerings (e.g., 5, 2, 1, 3, 4), and dynamic markings like *f*, *mf*, *p*, and *cres.*. Pedal markings ('Ped.') with asterisks (*) are placed throughout the score to indicate when to use the sustain pedal. The score is divided into five systems, each consisting of a piano staff and a grand staff. The piece concludes with a *cres.* marking and a final chord.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff features a series of chords, starting with a forte (*f*) dynamic and transitioning to a mezzo-forte (*mf*) dynamic. The lower staff provides a harmonic accompaniment with single notes and rests. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation for the 'Secondo' section. The upper staff continues the chordal texture, with dynamics ranging from *f* to fortissimo (*ff*). The lower staff continues the accompaniment. The system concludes with a first and second ending bracket, labeled '1.' and '2.' respectively. Pedal points are marked with 'Ped.' and asterisks (*).

Trio.

First system of musical notation for the 'Trio' section. The upper staff features a more active melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and moving to piano (*p*). The lower staff continues with a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*).

Second system of musical notation for the 'Trio' section. The upper staff continues the melodic development with various fingerings indicated by numbers (e.g., 4, 2, 3, 1, 5). The lower staff provides a consistent accompaniment. Pedal points are marked with 'Ped.' and asterisks (*).

Third system of musical notation for the 'Trio' section. The upper staff continues the melodic line, with dynamics including mezzo-forte (*mf*). The lower staff continues the accompaniment. Pedal points are marked with 'Ped.' and asterisks (*).

Fourth system of musical notation for the 'Trio' section. The upper staff continues the melodic line, with various fingerings indicated by numbers (e.g., 5, 3, 1, 4, 2). The lower staff continues the accompaniment. Pedal points are marked with 'Ped.' and asterisks (*).

[illegible]

Trio.

Cantabile.

f *p*

Ped. ** 3* *Ped.* ** 3*

The musical score for 'The Rose Tree' is presented on two staves. The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The accompaniment starts with a quarter note G3, followed by a series of eighth and sixteenth notes. The piece concludes with a final chord in the upper staff and a whole note G3 in the lower staff. The word 'Ped.' is written below the lower staff, indicating a pedal point.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (P) and a pedal (Ped). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score includes fingerings, dynamics (mf), and articulation marks (Ped, *).

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The score includes fingerings (numbers 1-5) and pedaling instructions ("Ped.") with asterisks. The key signature has one sharp (F#). The piece ends with a double bar line.

Secondo.

f
Ped. *

Ped. *

f
Ped. *

f
Ped. *

Ped. *

Primo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* (forte) at the beginning. The lower staff is in bass clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* at the beginning. The system includes various musical notations such as notes, rests, and accidentals, along with fingerings and pedaling instructions.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *cres.* (crescendo) at the beginning. The lower staff is in bass clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *cres.* at the beginning. The system includes various musical notations such as notes, rests, and accidentals, along with fingerings and pedaling instructions.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* (forte) at the beginning. The lower staff is in bass clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* at the beginning. The system includes various musical notations such as notes, rests, and accidentals, along with fingerings and pedaling instructions.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* (forte) at the beginning. The lower staff is in bass clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* at the beginning. The system includes various musical notations such as notes, rests, and accidentals, along with fingerings and pedaling instructions.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* (forte) at the beginning. The lower staff is in bass clef and contains a series of chords and arpeggiated figures, with a dynamic marking of *f* at the beginning. The system includes various musical notations such as notes, rests, and accidentals, along with fingerings and pedaling instructions.

Secondo.

5 4 1

f

Ped. *

Ped. *

Ped. *

Ped. *

5 4 1

5 4 2

4 2 1

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

4 2 1

4 2 1

f

mf

Ped. *

Ped. *

f

ff

Ped. *

Ped. *

Ped. *

4 2 1

5 2 1

2 4 2 4

5 4 1

3

4 2 1

5 3 1

f

f

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Primo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings (1-4, 2-1, 3-2, 4-3) and accents. The bass staff contains a series of eighth-note chords with fingerings (3-4-3-1, 2-3-5, 3-4-3-1, 2-3-5, 2-5, 3, 3). Pedal points are indicated by "Ped." and asterisks.

Second system of musical notation, continuing the piece. The treble staff features eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). The bass staff contains eighth-note chords with fingerings (3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). Pedal points are indicated by "Ped." and asterisks.

Third system of musical notation, marked with a repeat sign and a dashed line above. The treble staff features eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). The bass staff contains eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). Pedal points are indicated by "Ped." and asterisks.

Fourth system of musical notation, marked with a repeat sign and a dashed line above. The treble staff features eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). The bass staff contains eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). Pedal points are indicated by "Ped." and asterisks.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). The bass staff contains eighth-note chords with fingerings (1, 3-4, 2-3-5, 3-4, 2-3-5, 2-5, 3, 2-1-3). Pedal points are indicated by "Ped." and asterisks.

SPANISH DANCE.

Vivace assai ♩. - 108.

M. Moszkowski. Op. 21. No 2.

The musical score is written for piano in 3/8 time, key of D major. It consists of 108 measures. The tempo is marked 'Vivace assai' with a quarter note equal to 108 beats. The score is divided into two main sections: a piano section (mf) and a forte section (f). The piano section includes fingerings, pedaling, and dynamic markings. The forte section includes fingerings, pedaling, and dynamic markings. The score is written in a single system with two staves (treble and bass clef). The key signature has two sharps (F# and C#). The time signature is 3/8. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano section is marked 'mf' and the forte section is marked 'f'. The score includes fingerings, pedaling, and dynamic markings. The piano section includes fingerings, pedaling, and dynamic markings. The forte section includes fingerings, pedaling, and dynamic markings. The score is written in a single system with two staves (treble and bass clef). The key signature has two sharps (F# and C#). The time signature is 3/8. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic marking. The music consists of complex chords and arpeggiated figures.

Second system of musical notation. The treble staff contains rapid sixteenth-note passages with fingerings (1-4, 2-4, 3-1, 4-2, 3-1, 2-1, 4-2, 3-1, 4-2). The bass staff features a piano (*p*) dynamic marking and sustained chords. Pedal points are indicated by "Ped." markings.

Third system of musical notation. The treble staff continues with complex arpeggiated patterns. The bass staff includes a forte (*f*) dynamic marking and sustained chords. Pedal points are indicated by "Ped." markings.

Fourth system of musical notation. The treble staff features rapid sixteenth-note passages with fingerings (4-2-3-1, 2-4, 4-2-3-1, 2-1, 5-1-2-3-1, 4-3-2-1). The bass staff includes a forte (*f*) dynamic marking and sustained chords. Pedal points are indicated by "Ped." markings.

Fifth system of musical notation. The treble staff features rapid sixteenth-note passages with fingerings (2-1-2, 3-4-5, 2-4-5, 2-4-5, 2-5-4). The bass staff includes a forte (*f*) dynamic marking and sustained chords. Pedal points are indicated by "Ped." markings.

Sixth system of musical notation. The treble staff features rapid sixteenth-note passages with fingerings (1-2, 1-2, 3-4-5, 2-4-5, 2-4-5, 2-4-5). The bass staff includes a forte (*f*) dynamic marking and sustained chords. Pedal points are indicated by "Ped." markings.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. Fingering numbers 1-5 are indicated above the right hand notes.

Second system of musical notation, measures 5-8. Measures 5-7 continue the previous pattern. Measure 8 begins a new melodic line in the right hand, marked *un poco più f* (a little louder). The left hand continues with eighth notes. A *Ped.* (pedal) marking is present below measure 8.

Third system of musical notation, measures 9-12. Measures 9-10 show a descending eighth-note scale in the right hand. Measures 11-12 continue with similar descending patterns. The left hand remains on eighth notes. A *Ped.* marking is located below measure 11.

Fourth system of musical notation, measures 13-16. Measures 13-14 feature a descending eighth-note scale in the right hand, marked *dim.* (diminuendo). Measures 15-16 continue with descending patterns. The left hand plays eighth notes. *Ped.* markings are present below measures 13, 15, and 16.

Fifth system of musical notation, measures 17-22. Measures 17-21 consist of eighth-note chords in the right hand over a steady eighth-note bass line in the left hand. *Ped.* markings are placed below measures 17, 19, 21, and 22.

Sixth system of musical notation, measures 23-28. Measures 23-27 continue with eighth-note chords in the right hand and eighth notes in the left hand. Measure 28 concludes the system with a final chord. *Ped.* markings are present below measures 23, 25, and 27.

8-

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The piece begins with a *pp* (pianissimo) dynamic marking.

8-

Second system of the piano piece. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The system includes the markings *un poco* and *piu f* (a bit more forte). Pedal points are indicated by "Ped." at the end of several measures.

Third system of the piano piece. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. The system includes the markings *rit. e dim.* (ritardando and diminuendo) and *a tempo*. Pedal points are indicated by "Ped." at the end of several measures.

Fourth system of the piano piece. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. The system includes the marking *f* (forte). Pedal points are indicated by "Ped." at the end of several measures.

Fifth system of the piano piece. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. The system includes the marking *f* (forte). Pedal points are indicated by "Ped." at the end of several measures.

Sixth system of the piano piece. The right hand features a melodic line with some rests, and the left hand has a steady accompaniment. The system includes the marking *f* (forte). Pedal points are indicated by "Ped." at the end of several measures.

First system of musical notation, measures 1-8. The right hand features a complex melodic line with many triplets and sixteenth-note runs. The left hand provides a steady accompaniment of eighth notes. A *Ped.* marking is present at the end of the system.

Second system of musical notation, measures 9-16. The right hand continues with intricate fingerings and slurs. The left hand has several *Ped.* markings. A *f* (forte) dynamic marking appears in measure 15.

Third system of musical notation, measures 17-24. The right hand has a *animato.* marking in measure 23. The left hand includes *Ped.* markings and a *f* dynamic marking in measure 23.

Fourth system of musical notation, measures 25-32. The right hand features a series of descending and ascending runs. The left hand has *Ped.* markings and a *f* dynamic marking in measure 28.

Fifth system of musical notation, measures 33-40. The right hand is marked *stretto.* in measure 33. The left hand has a *f* dynamic marking in measure 34.

Sixth system of musical notation, measures 41-48. The right hand has a *sf* (sforzando) marking in measure 47. The left hand has *Ped.* markings and a *sf* marking in measure 47.

SUNBEAMS.

WALTZ.

Leon Dinkgrève.

Tempo di Valse $\text{♩} = 80$.

Tempo di Valse 80.

p *f*

Cantabile.

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

cres.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1-5, 2-4, 3-5, 1-5, 2-4, 3-5, 1-5, 2-4). The left hand plays a steady accompaniment of eighth notes. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Second system of musical notation. The right hand continues the melodic line with more complex slurs and fingerings. The left hand includes a 'cres.' (crescendo) marking over a series of chords. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Third system of musical notation. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Fourth system of musical notation. The right hand includes a 'fr.' (fermata) marking over a note in measure 6. The left hand continues the accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Fifth system of musical notation. The system begins with the instruction 'dolce.' (dolce). The right hand features a melodic line with slurs and fingerings. The left hand includes dynamic markings 'p' (piano) and 'f' (forte). Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

Sixth system of musical notation. The right hand continues the melodic line. The left hand includes dynamic markings 'p' and 'f'. Pedal points are indicated by 'Ped.' and asterisks at the end of measures 2, 4, and 6.

First system of musical notation. The treble staff contains a melodic line with various fingerings (1-5) and a crescendo marking (*cres.*). The bass staff features a harmonic accompaniment with fingerings (1-5) and a pedal point marked *Ped.* with an asterisk.

Second system of musical notation. The treble staff includes a first ending bracket labeled *1.* and a second ending bracket labeled *2.* with a piano marking (*p*). The bass staff continues the harmonic accompaniment with a pedal point marked *Ped.* and an asterisk.

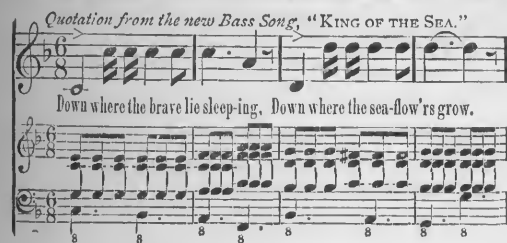
Third system of musical notation. The treble staff shows a melodic line with a long slur. The bass staff features a harmonic accompaniment with a pedal point marked *Ped.* and an asterisk.

Fourth system of musical notation. The treble staff contains a melodic line with a slur. The bass staff features a harmonic accompaniment with a pedal point marked *Ped.* and an asterisk.

Fifth system of musical notation. The treble staff shows a melodic line with a slur. The bass staff features a harmonic accompaniment with a pedal point marked *Ped.* and an asterisk.

Sixth system of musical notation. The treble staff contains a melodic line with a slur and a crescendo marking (*cres.*). The bass staff features a harmonic accompaniment with a pedal point marked *Ped.* and an asterisk.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a treble and bass staff. The notation is complex, featuring numerous notes, rests, and dynamic markings. The first system begins with a treble staff marked 'mf' and a bass staff with 'Ped.' and asterisk symbols. The second system includes a first ending bracket labeled '1.' and a 'cres.' marking. The third system features a second ending bracket labeled '2.' and a 'p' marking. The fourth system includes a 'f' marking. The fifth system includes a 'cres.' marking. The sixth system includes a 'sf' marking. The notation is dense and detailed, with many notes and rests. The page is numbered '1' in the top right corner.

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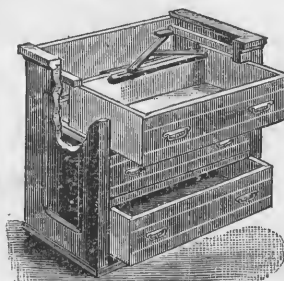
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This trouble often arises from a false idea of expression: many singers study the melody by itself, perhaps with a very good understanding of the sentiment of the poem which it clothes, and, under the influence of the emotions it gives rise to, are led to an individuality in interpretation which wanders so far from the original as to render the accompaniment an absolute impossibility; the rhythm is changed—a thing the singer has no more right to do than he has to change the notes.

Let the accompaniment be studied with the melody; the song cannot be said to be learned until every feature of the accompaniment is familiar to the ear. Then may the composer's idea be understood, and only then is it possible for two persons to possess the same idea and give a really good rendition of it. If the song is well written, the sentiment of the poem is provided for in the form, rhythm, and general construction of the music, which should not be changed; if it is not well written, it should be rewritten, or not used at all.

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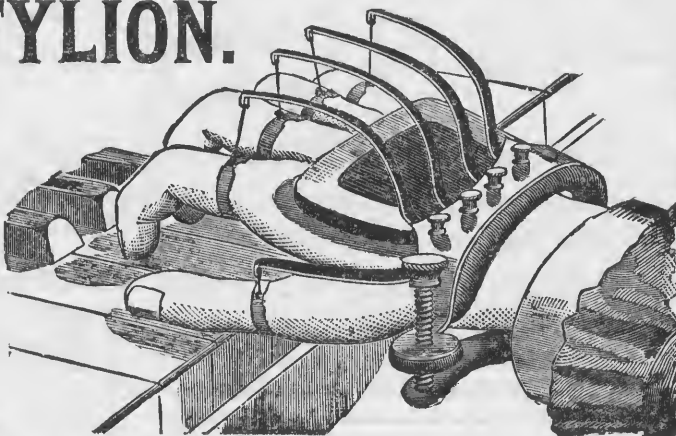
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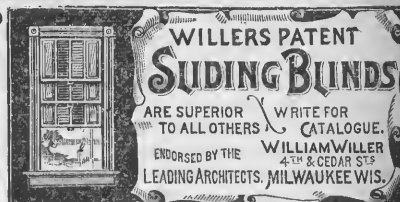
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